



ROXANN DAWSON INTERVIEW

STAR TREK

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CHASE

Chase Masterson
Interview

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UHURA!

Enterprise's Comms
Officer Revealed

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WATCH YOUR STEP!

This issue we profile some of the ladies of *Star Trek* whose wrong side is a place you definitely do not want to be. They're the ones who'll cut you down to size with a well-chosen word – or well-placed weapon. It's a companion feature to last issue's *Bad Boys*, and we've tracked down two of the sassier ladies from 24th Century *Star Trek*, *Voyager*'s Roxann Dawson and *DS9*'s Chase Masterson, who share their memories of their appearances on the show.

2011 marks the 45th anniversary of *Star Trek*'s arrival

on American television, and we've got a whole host of new features ready to entertain you during the year – including *The 45s*, our journey through *Star Trek*'s history, for which we need your input. Find more details on our Facebook page.

And join us for our Valentine's Special as we look at some of the show's greatest romances!

Until then, live long and prosper

Paul Simpson

Editor, *Star Trek Magazine*

The Trek Life

by David Reddick



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PEGG: TREK XII SCRIPT UNDERWAY

In a recent interview, new *Scotty* actor Simon Pegg revealed that the plot of the next *Star Trek* movie has been written, though admitted he did not know, as yet, what the story was about.

"They are busy hashing out the story and they're excited about it," Pegg said. "J.J. Abrams had to finish *Lost*, and now they're at it." The actor went on to say he believes the story will advance the relationships among the different characters, and that the antagonist has been finalized.

The statements came amid new Internet rumors about guest characters, including the possible debuting of Khan as the villain, in favor of possibilities such as Harry Mudd, Gary Mitchell, T'Pol, the Tolosians, or the Horta.

Trek Fans in High Places

Star Trek's enduring impact was felt in the strangest places over a nine-day period in October-November. Political subunits Jon Stewart and Stephen Colbert, speaking to a crowd of an estimated quarter-million people at their "Rally To Restore Sanity And/or Fear" in Washington DC, cited the original series episode "The Carbonite Manoeuvre" to make a point about the use of fear tactics in American politics. In the process, the duo went off on a tangent about the inconspicuous in Obama's costume in the episode (Gold uniform with a scientist's badge), as well as the likelihood of

Internet *Trek* badmouthing after them if they get the details wrong.

A few days earlier, Spock's now-famous axiom, "The needs of the many outweigh the needs of the few," found its way into an opinion filed by the Texas Supreme Court, which noted, "...this maxim rings different and Dickensian (not to mention Orwellian)..." The footnote for that portion of the opinion included an attribution, describing one of the scenes in *Star Trek II: The Wrath of Khan* where the line was spoken.

Just over a week later, during oral arguments before the United States Supreme Court over the constitutionality of banning the sale to California minors of video games that depict "killing, maiming, dismembering, or sexually assaulting an image of a human being" Justice Sonia Sotomayor referenced *Williams* in an attempt to clarify whether the law applied to nonhuman video game characters. "Would a video game that portrayed a Vulcan as opposed to a human being, being maimed and tortured, would that be covered by the act?" asked Sotomayor. She was answered in the negative.

Star Trek: Infinite Space

In a series of announcements made over the summer and autumn months, online games publisher Gameloft began promoting their free-to-play online game experience set during the *Star Trek: Deep Space Nine* timeline, *Star Trek: Infinite Space*, which is expected to launch in summer 2011.

First, the company announced that *Star Trek* production veterans Michael and Denise Okuda,

authors of the *Star Trek* Encyclopedia and the *Star Trek* Chronology, had joined the project as contributors/consultants for the publisher's in-development *Trek*-themed casual browser and Facebook games. Gameloft subsequently announced a partnership with independent game developer base games "to unfold the gripping story and the immersive experience of *Star Trek: Infinite Space*."

At the end of October, Gameloft released its first cinematic trailer for *Infinite Space*, entitled "Galaxy at Risk," an all-battle promotional video depicting Federation, Klingon, and Cardassian fleets immersed in space combat.

To view the trailer and obtain more information, visit star-trek-in.com.



IDW LAUNCHES INFESTATION EVENT

From January through March, *Star Trek* comics publisher IDW goes all-zombie with the three-month themed event, *Infestation*, over four of its most prominent licensed properties: *Star Trek*, *Transformers*, *G.I. Joe*, and *Ghostbusters*.

"We've found a way to involve all of these diverse titles in a massive storyline that has ties all the way back to the early days of IDW," said the company's Chief Creative Officer Chris Ryall. "I think fans will be amazed by what we've pulled together here, as well as the stories that will come out of this once-in-a-lifetime event."

Describing the multi-franchise project as an industry first, IDW revealed that the 10-part story begins in the company's own *Zombies vs. Robots* universe, where something goes terribly wrong and infests the worlds of the other franchises, including *Star Trek*.

The two *Trek* issues of the event, *Star Trek: Infestation* #1-2, written by Scott & David Tipton, and illustrated by Casey Maloney, are being published in February.

For more information, visit www.idwpublishing.com.



NIMOY HOSPITALIZED

Original Spock actor Leonard Nimoy, 78, underwent emergency abdominal surgery in late October.

Following the procedure, a representative speaking on Nimoy's behalf was quoted as saying the actor had "undergone emergency surgery for a minor, benign, abdominal condition" but was "recovering beautifully." The surgery forced the cancellation of several of Nimoy's planned public appearances.

News of the operation came even as actor Christopher Lloyd (Kruge from *Star Trek II: The Wrath of Khan*) told attendees of Creation Entertainment's *Star Trek* Convention in Rosemont, Illinois that Nimoy would be joining him in an upcoming episode of the TV series *Fringe*, reprising his role as Gabriel Bell.



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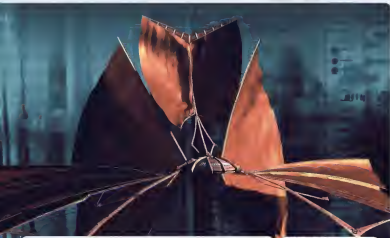
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SET SAIL – SOLAR STYLE

The elegance and grace of clipper, fast and manoeuvrable sea-going vessels that once carried time-sensitive goods across our oceans, may be seen again – only this time, ferrying huge amounts of data to Earth from around our solar system. It's a concept Iain Stirling would recognise, having built his replica of a (fictive) Japanese kiteship as "Explorers", and while things didn't go exactly according to plan during his voyage with Jaki, it proved the viability of using solar wind-powered craft to travel considerable distances around the Universe.

Similar to the *Rapson* ship, potential designs for such "Data Clippers" unveiled at the European Planetary Science Congress in September by Thales Alenia Space include vessels propelled by permanently deployed solar sails, although technically solar "wind" has to be harnessed by charged "electric sails". Solar sails create momentum from radiation pressure emitted by the sun's constant stream of photons: this would

be an equally viable method of propulsion for the proposed data fleets which could see service as early as 2020. The technology is currently being tested by the Japanese Space Agency with their IKAROS mission, and is showing some promising results.

The idea bricked Data Clippers addresses a major problem in the development of detailed planetary mapping and scientific data gathering, both of which will become increasingly important as space exploration expands. Currently, the speed of data transmission from satellites orbiting planets under scrutiny is severely limited by transfer rates; it would take decades to download a high-resolution map of one of Saturn's moons. However, if a Data Clipper were to fly close to an orbiter, upload its information locally and then return to Earth, it could download the data while in geosynchronous orbit as an "info ding" to a ground station below, delivering the entire information "package" much faster than is presently possible.



COMBADGE TRACKERS



In addition to providing immediate and relatively effortless communication, acting as a universal translator and coming in handy for all manner of emergency situations, the indigestible combadge allows Starfleet computers to track the wearer's exact location in real-time – particularly handy for emergency beam-outs or finding injured personnel. Taking into consideration the badge's size, this function might seem the most technologically improbable when one considers the current limitations of navigational sensors, particularly optical gyroscopes which measure the rates of rotation in three axes to precisely determine a vehicle's orientation and relative position. While far more compact than their mechanical gyroscope predecessors, these devices are too large to build into anything other than an aircraft, spacecraft or ship end, weighing in at two or three pounds, would be far too heavy to incorporate into current mobile devices.

Work currently being undertaken at Tel Aviv University's School of Physical Engineering aims to miniaturise this technology and ready it for inclusion in the next generation of medical equipment and smartphones, bringing with it an accuracy of location that would come very close to combadge characteristics. A team led by Professor Koby Schauer has developed an optical gyroscope on the nano scale no larger than a grain of sand, allowing it to literally fit on the head of a pin and, more importantly, sit happily within a normal computer chip without any effect on its sensitivity.

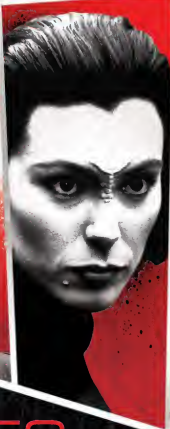
At the heart of the system is a series of minute semi-conductor lasers whose light intensity and wavelength change as the device to which the gyroscope is attached changes position. By measuring these fluctuations, rotation rates can be immediately calculated and the precise location in three dimensions determined. Because they're self-contained and not reliant on GPS technology, they can provide navigational data to the user without any satellite signal.

WE CAN CHANGE THE LAWS OF PHYSICS...

With the news that astronomers at the University of California and the Carnegie Institution of Washington have possibly discovered the blindest contender yet for an Earth-like, potentially habitable planet comes some rather disturbing – or potentially useful – news for Commander Montgomery Scott. Gliese 581g might sit in the middle of its star's 'habitable zone,' have the potential for a stable climate and liquid water, but what if the laws of physics in the neighbourhood don't act the way Mr. Scott, or, for that matter anybody else, would expect? Could this make life, no matter how alien or primitive, more or less possible?

A team of Australian and English astrophysicists have discovered that one of the fundamental constants of Nature, the strength of electromagnetism known as the fine-structure constant or 'alpha,' varies throughout the universe. This brings into doubt the consistency of Nature itself and suggests while our observable part of the galaxy might adhere to our 'local' laws, the areas beyond might be controlled by very different conditions and make the likelihood of anything we would recognise pretty far less likely. Whether it would help Scotty warm up warp engines from cold is under 30 minutes is open to debate. **A**





SAVVY LASSES

Some guys never learn.

With one look at a woman's pretty face or shapely body, their guard drops or their consciences rise and they simply assume they are the ones in control of a given situation. When these shortskirted men get a come-appeal at the hand of the subject of their admiration, there's hope that next time, the guys will play it a little smarter. But it's not likely they will.

Such women are not to be underestimated. They come from all backgrounds

with agile minds, street smarts and the ability to step up to any situation in a manner equal to their peers regardless of gender. Christopher Reeve's "Number One" and Gwyneth Paltrow are prime, obvious examples of such women; strong and capable and worthy of our respect if not our admiration.

But what about some of these other "savvy lasses" in *Star Trek*? In Kacie Dimars and Dayton Ward explain, they can show up even where they're least expected.



"THIS TOWNIE ISN'T BOTHERING YOU, RIGHT?"
"OH, BEYOND BELIEF. BUT IT'S NOTHING I CAN'T HANDLE."

— **NYOTA UHURA**, ANSWERING A STARFLEET CADET DURING HER FIRST MEETING WITH JAMES T. KIRK, *STAR TREK* (2009)



From the moment they set foot on the campus of Starfleet Academy, cadets carry an expectation to one day be among the Federation's best and brightest. In *Star Trek*, there should be no surprise when a woman in the captain's chairs able to outwit an opponent or deliver a solution to a planetary disaster like women (initially) set the bar for resourcefulness and dependability, proving herself among the smartest women in the 23rd Century — regardless of reality: *Nyota Uhura*.

Introduced as a communications officer aboard the *U.S.S. Enterprise*, Uhura proved her worth as an officer time and again. As she became more experienced with each mission, her confidence increased along with her responsibilities. Not only was she trained to serve at the *Enterprise* helm ("Balance of Terror"), but when her male counterparts were seduced into submission by the devious of *Travis 11*, Uhura assumed command of the starship and led a landing party to rescue the senior staff ("The Lurker Below," *Star Trek* uncutted). She helped Captain Kirk liberate the *U.S.S. Enterprise* to assist in the rescue of Spock from the Genesis Planet (*Star Trek II: The Wrath of Khan*) and went on to positions of increasing responsibility at Starfleet Academy.

In the alternate reality seen in the recent movie, Uhura is depicted as even more confident and capable at a young age than ever. As a cadet, her skill as a translator of Romulan dialects earns her a field promotion to *Enterprise* bridge officer during their attack on the Redoubt. Her very service aboard the starship—in the first place—inspired her to become a deal with Spock, influencing his judgment against the posting by exerting some pressure against their clandestine relationship. She also is among the first of the crew to recognize their existence in the alternate reality — and with it the chance to remake their lives along a new and unique path Uhura does nothing away from the situation.



Born and raised on a remote Federation colony world, Narada Yee (right) is somewhat too early in age to adopt and survive within the nightmares and horrors she endured when that planet's government failed and society dissolved into anarchy. Orphaned and forced to scrounge for everything to sustain what laughingly passed for the life she led while taking darker younger sisters, Yee emerged from that experience a hardened person, uncomfortable with revealing her true feelings to all but her few true friends. Welcoming the structure and discipline of Starfleet, she thrived in that environment. She possessed a seemingly indestructible will and force of character which so impressed Captain Picard upon their first meeting that he invited her to join the crew of his new ship, the U.S.S. Enterprise-D, as his chief of security (as recounted in "Legacy"). One of her closest friends was T'Pol (see "Men of Evil"). When she finally set aside the emotional armor she had forged to protect her against the selfish chaos of her youth, she found she could enjoy life without feeling vulnerable or inferior.



Nina Meyer (above) upbringing also was anything but pleasant, and shares some similarities with that of Tasha Yar, in that those circumstances served to shape the woman Nina ultimately became. Growing up in the refugee camps during the Cardassian occupation of her home planet, Bajor, Nina joined the resistance movement against her people's oppressors while barely a teenager. The raw brutality she witnessed and inflicted while fighting for Bajor's freedom would continue to resonate with her well into adulthood. After the Cardassians withdrew from the planet, Nina joined the Bajoran Militia, the skills she acquired during the occupation helping to make her a superb officer. She utilized those abilities to great effect in her dual role as Bajor's liaison to Starfleet and eventual executive officer of Federation station Deep Space 9 ("Enterprise"). Her unwavering courage and loyalty to the Bajoran people was one of her strongest assets while facing off against adversaries of every stripe, from Cardassian soldiers to Federation bureaucrats. During the Dominion War, her hard won experience with the



Bajour's resistance and natural leadership abilities served her in a variety of situations, up to and including the training of Cardassians in guerrilla warfare in their bid to fight the Dominion invasion of their home world. After Bajoran Sokol's disappearance near the end of the war, Kira was the natural choice to take command of Deep Space 9.

Bajor was neither Bajoran whose identity and sense of self were forged during decades of living in refugee camps during the Cardassian occupation. Her sense of self and will to success were so strong, that for a time she had no tolerance for her Bajoran heritage, persuading her people to be incapable of meeting even their most basic daily needs and too weak to stand against their alien oppressors. Much of her ill will came in the wake of her father's death while being tortured by his Cardassian captors—a death he witnessed firsthand ("Ties of Blood"). She left her homeworld and was accepted into Starfleet Academy, but was court-martialed only in her Starfleet career after disobeying direct orders, a move that cost the lives of eight fellow crew members. She was reinstated as a covert anti-terrorism operative and enjoyed a more successful career under the command of Captain Jean-Luc Picard aboard the *Enterprise*. But once assigned to infiltrate the Maquis, a faction of disgruntled Starfleet officers and colonists, he began to sympathize with members of the group. She exposed a Starfleet mission to disorganize the Maquis, and then deserted the *Enterprise* crew to assist in their efforts. Despite her commitment to this opposition force, Kira's dedication and efforts were enough to earn her the support of Picard even after she left his command.



No one can dispute that Ikalla Qax (Tim Rusk) also was a strong, competent woman. She already had possessed these traits even before her selection to serve as the right-hand to the "Intelligent Qax." She was already an ambitious individual, driven to achieve the goals she set for herself at a very early age. Upon joining with Qax, the signifier's contours of life experience augmented Qax's personality to the point that she took on various mannerisms and habits from Qax's own previous hosts. Though Ikalla herself was a young woman, her predecessor's combined knowledge also acted to strengthen her sense of self-confidence to a level normally given to people of much greater age. This proved helpful when dealing with the numerous

situations and crises faced by the crew of Deep Space 9 during her tenure on that station. It also was useful during her encounters with senior Federation and Starfleet officials, many of whom had been friends and even adversaries of one or more of O'Quinn's previous hosts. Prior to becoming a host, Jadzia had been somewhat introverted, more comfortable immersing herself in her work rather than engaging in social interactions. Living with Bax altered her outlook and she became more gregarious, enjoying every aspect of her life. Her relationship with Benjamin Sisko was unique, as that O'Quinn's previous host, Curzon, had once been Sisko's mentor. Jadzia carried on in that role, and Sisko eventually came to value their friendship even more than what he had shared with Curzon.



As the product of a union of two very different beings — a human father married to a Klingon mother — Williams Torres (above) faced challenges from an early age. Her father stepped out of her life when she was only five years old, leaving her mother to raise her. Torres blamed herself for her father's departure, and that guilt eventually manifested itself as anger and she turned that into aggression against classmates and those in positions of authority. That hostility ultimately served to stifle her Starfleet career before it even truly began, as she dropped out of the Academy after her second year despite having an aptitude for engineering. Joining the *Maquis*, she finally had a target upon which to channel her seemingly endless rage, and the camaraderie she found among the resistance group resulted in the forging of an unswerving friendship with Chakotay. When she and Chakotay along with other members of her resistance cell were stranded in the Delta Quadrant with the *Starship Voyager*, her blunt demeanor often put her at odds with Captain Kathryn Janeway, as the two women seemed rarely to agree on anything. When harnessed toward constructive pursuits, her skills and seemingly impenetrable self-confidence often produced exemplary results. Eventually, her expertise and actions, if not her conduct, earned Janeway's admiration and trust, and Torres came to view the captain not only as a mentor but also a friend. Her loyalty to Janeway would be unwavering throughout *Voyager*'s journey home.



"YOU KNOW, JEAN-LUC, IT'S LUCKY FOR YOU WE MET. IF IT WASN'T FOR ME, YOU'D STILL BE BACK THERE SITTING IN THE SUN... RELAXING."

— VASH TO CAPTAIN PICARD, "CAPTAIN'S HOLIDAY"
(STAR TREK: THE NEXT GENERATION)



When untried in time and space, voyages made by crew members of the *Starship Enterprise* have led to a number of encounters with Earth women who proved capable of succeeding in life regardless of the century.

A shingles trip around the sun landed Captain Kirk and his top officers on the 20th Century Earth of Dr. William Taylor (TNT). As an assistant director of the Cetacean Institute, she proved invaluable to Kirk not only with her expertise on humpback whales but in helping to locate a pair of the creatures for transport back to the 23rd Century for Kirk's attempt to stop the destruction of Earth. Taylor not only demonstrated a quick understanding and acceptance of the presence of these time travelers from 300 years hence, she also grasped the importance of her own relocation to the 23rd Century in ensuring the whales' survival. She willingly accompanied the impulsively detached officers back to their own time and eagerly approached what she interpreted as orders had to teach her.

A little less accepting of her brush with time travel, Lily Shwartz (Shew) had survived Earth's third World War in the 21st Century to become an assistant to weapon-driven inventor before Cochran. In the final hours before Cochran's fateful test of his invention, Lily met Captain Jean-Luc Picard and Data, who had arrived from the 24th Century, and attempted to kill them as intruders. Had Dr. Beverly Crusher not intervened on her behalf, Lily would have died from toxic radiation poisoning she suffered from after exposure to Cochran's damaged craft. With the help of advanced medical treatments, she survived her illness only to come face-to-face with a Borg invasion of the Enterprise-E. With skills she acquired during her survival on Earth, Lily survived the Borg assault only to resume her role in history as a witness to humanity's introduction to the Vulcan race (*Star Trek: First Contact*).





As several *TSG* episodes demonstrated, Picard is drawn to confident, intelligent, independent women, which explains at least to some degree the attraction he felt toward the free-spirited archeologist, Riker. Though ousted from her position (initially as a member of the Federation Archeological Council due to her frequent disregard for the ethics of her chosen profession, Riker wasn't an upright scientist) instead, she simply lived life on her own terms, embracing the conventions and protocol that most people observed with nary a second thought. She lacked much in the way of professionalism and perhaps even maturity

to which Picard was accustomed from these women in his everyday life, and it was these qualities that seemed to make her so self-assured as well as alluring to the captain. The two crossed paths while Picard was vacationing in the resort planet Risa and Riker involved him in her efforts to find a mysterious and very dangerous alien artifact from the future called the "Vulcan" ("Captain's Holiday"). Her carefree and often-unusual approach to life intrigued no less than the enigmatic Q himself, and the omnipotent being took her under his wing on an exploration of archeological sites scattered throughout the galaxy ("Q-Jail").

"I DON'T BITE. WELL, THAT'S WRONG. I DO BITE."

— K'EHLER TO WORF "THE EMBASSY" (STAR TREK: THE NEXT GENERATION)



Appearing confident and liberated to the point of arrogance and beyond, Quasana Wolf's (Jeri) converted denizen was—in some aspects—largely as real. There's no denying her fantastic personality, but much of it was a screen, at least for a time, as she worked to cover up the grief she carried over the death of her beloved husband, Ian Anders (col. the high-spirited, headstrong attitude continued even after her mourning ended, and she approached each day of her life as something to be treasured if not outright celebrated. This conduct was often a source of much consternation of her daughter, Deanna, particularly during Quasana's infrequent yet unforgettable visits to the Enterprise-D. Her staps aboard ship often went fraught with all manner of disruptions to the ship's usual, structured routine, though even Jean-Luc Picard would be hard-pressed to argue that her actions were malicious or even intentional. Although the often flitted with nearly every male who crossed her path, Quasana in reality was very selective about those with whom she was interested in pursuing a romantic relationship. What at first comes across as eccentric or erratic behavior often served others to underestimate her, and in doing so they missed the keen mind at work beneath the bold facade, such as when she subtly duped the access codes from Ferengi (as a bid to call for rescue from the Ferengi ship in which she, Quasana, and Wolf were being held ("Wraps a Reel"). Quasana took on only her responsibilities as her home planet's ambassador to the Federation, and even proved to be of great assistance to them on one occasion, such as when she identified two assassins who were scheming to detonate an explosive during a conference on Pacific ("Matters").



Moving beyond Earth and beyond Starfleet, remarkable women continue to occupy roles of power and influence in Star Trek. As one might expect, judging from women of the Klingon Empire, K'Ehler (Khambhata) should behave as a strong, self-assured woman, comfortable with her place even as the product of a mixed-species union. Yet this daughter of a Klingon father and a human mother bore a personality that combined the best—and worst—of both her parents. Feeling as though she had grown up "torn between

two cultures." Klinge also showed many social customs from either of her heritages. Though the Klingon aspects of her personality endeared her with an innate physical and emotional strength, Klinge also possessed her father's naturally volatile temper. She often worked that with the sense of humor and sarcasm inherited from her mother, to the chagrin of other Klingons who expected her to act in accordance with their people's practices and traditions. One such Klingon was Worf, with whom she previously had shared an intimate if tempestuous relationship ("The Twisting"). Despite such difficulties, her unconventional demeanor and dual heritage served her well in her role as a Klingon emissary to the Federation. Still, while raising Alexander, the son she eventually conceived with Worf, Klinge refused to force upon him the various Klingon customs and values with which she took issue, instead preferring that he find his own way ("Insults"). Alexander would continue to be guided by her influence even after her death ("Insults"), throughout a confident adolescence and his eventual embracing of his Klingon heritage.

From humble beginnings as a dabo girl leading gaming tables at Quark's bar, Leeta (right) parlayed her intuitive senses and her networking skills not only into a successful career aboard Deep Space 9 but as a Bajoran ambassador of sorts for two alien races. Her emotional intelligence and empathy made her a candidate as a temporary host for the memories of Trinneer Sisk during a hell-bent ritual. Leeta also took a stand against Quark's unfair pay cuts and working conditions in the bar, leading her fellow workers to uncover and prompting Rom to challenge his brother Quark's authority for one of the only times in his life. This led to a relationship between Rom and Leeta, which became a marriage as well as a prestigious role for Leeta within the Bajoran socio-economic structure. When Rom was appointed Grand Nagus by Ekl, Leeta found herself in the position of an empress, first lady of Bajoran as well as being a political and financial adviser to her husband.

The women of Star Trek such as the ones we've examined here - along with the many more for whom we just didn't have space to include - hardly would suffice for being dismissed as "just another pretty face." Instead, they make impressions that last long after beauty fades. With clear senses of who they are and what they can accomplish, they serve as icons of change, examples of success and role models for all. A





Roxann Dawson

is B'ELANNA TORRES

A proud Scotsman, a VISOR-wearing human, an Irish family man, a good old Southern gentleman – over the years, each incarnation of the *Star Trek* TV series had its own tech-savvy, fiercely loyal chief engineer with plenty of backbone as well as a flaw or two. On *Star Trek: Voyager*, it was Lt. B'Elanna Torres who was responsible for keeping the ship functioning at peak efficiency during its seven-year journey back home to Earth. Steven Eramo caught up with actor turned director Roxann Dawson...

Given she was a Starfleet doctor and former member of the Maquis, it's not surprising that B'Elanna Torres initially had some difficulty adjusting to her new role onboard *Voyager*, while her half-human, half-Klingon sides constantly struggled to accommodate each other. B'Elanna's persona as well as professional challenges were what made the character such a joy for actress Roxann Dawson to play.

"The role itself intrigued me right from the beginning," says Dawson. "There was so much to love about B'Elanna – her ability, her weaknesses, her strengths. There were parts of her that were constantly fighting with each other. It's always interesting to play a character that isn't perfect and is trying to reconcile

two sides of herself, and that would have been just as interesting to do had the character not been posthectic make up.

"I think I was one of the first people cast on *Voyager*. I knew there was a question at one point as to whether I might possibly play Chakotay, and that depended on whether the captain was going to be male or female. The audition process itself for B'Elanna was very straightforward, though, and I was probably the most naive at that point. I looked at how *Star Trek* would change my life. To me it was just another job and everybody was telling me, 'No, it's definitely going to change your life.' But I didn't think I understood at the time exactly how much it would."





"Voyager was a great place to test my wings as a director because I was surrounded by people who wanted me to succeed."



In Voyager's two-hour opener, "Caretaker," Captain Kathryn Janeway (Kate Mulgrew) and the crew of the U.S.S. Voyager are sent by Starfleet Command into an area of space called the Badlands to search for a Maquis fighter commanded by Chakotay (Robert Beltran). However, before Voyager can complete its mission, it and the Maquis vessel are mysteriously transported 75,000 light-years to the Delta Quadrant. As the two crews tried to figure out who had kidnapped them and why, Dawson was settling into her new weekly series job.

"What sticks out most in my mind about working on 'Caretaker' was getting to know the crew of the cast as well as your own character, and, of course, losing our captain and gaining a new one," she recalls. "We started off with Genevieve Bujald (who resigned from the part after a few days [filming]) and then ended up with Kate Mulgrew. It was one of those situations where we didn't exactly know where we were headed, with the shooting schedule being shifted around to accommodate a recasting."

"I also remember the opening scene of the episode, which was our first day of shooting. It was my first time playing a Maquis and working with Robert Beltran on our tiny little ship," says the actress with a laugh. "Everything was so new and we were getting our feet wet. I'll never forget, too, shooting the scenes where Garrett Wang [Emige Harry Kim] and I had been captured and our characters were dressed in their little burlap gowns and getting to know one another."

Captain Janeway eventually discovers that a dying alien is the caretaker in the Delta Quadrant

looking to protect. His creature fears that once he is gone, the Kazon will take over his army and use it against the Scorpion race. To prevent that, the captain destroys the army, thus sending her people along with the Maquis in the Delta Quadrant and forcing both crews to work together in order to get home. Needless to say, the mood onboard Voyager was not always humorous, but this was another aspect of the series that Dawson considered a positive.

"The relationships among the crew, including those that William had, went through a variety of changes," notes the actress. "For example, with her and Chakotay there were so many different levels, ranging from anger to respect. It was the same between her and Janeway and then later on with Seven of Nine [Jeri Ryan], where there was a kind of suspicion and burgeoning respect."

"There was enough time with all of these characters, obviously, to experience a myriad of emotions and aspects of relationships. And thank goodness we were able to explore so much, or else it would have gotten pretty boring if things had stayed the same with them."

"I think the interesting thing about Voyager is that because these people were caught up with just each other, they were forced to deal with issues as well as one another head-on. Every much every single one of them had conflicts with one or more of the other characters, but they eventually managed to work things out, and in the process matured as individuals."

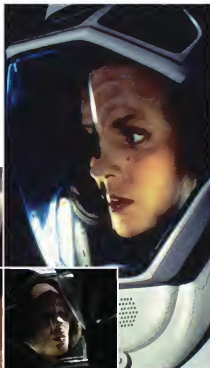


"'Extreme Risk' was an emotional and exciting episode to do because it was so psychologically risky."

THE PARIS AFFAIR

Of all her onscreen relationships, the actress especially enjoyed the one between Trilana and Lieutenant Tom Paris (Robert Duncan McNeill), which slowly developed into a full-blown romance, followed by marriage and parenthood. "I loved working with Robbie," enthuses Dawson. "We had a great time and the whole Tom and Trilana relationship was so much fun to work on. Robbie and I are age 10-age in a lot of things, which made for an enjoyable working experience throughout."

"Any time a relationship gets too easy, especially on TV, you want to find the obstacles again, and the conflict, because without that you're not going to have any growth or change. With Tom and Trilana, when we could find more conflict between them, that's the moments where the two of them got along really good off. So it was a constant balancing act, and because they weren't the only two characters on the show, it meant there were times when their relationship needed to stay at a certain place while



ROXANN DAWSON

After making her showbusiness debut acting in the film adaptation of *A Chorus Line*, Roxann Dawson went on to appear in TV series including *Bewitched*, *Mellick*, *Jake and the Fatman*, *The Untouchables*, *The Lost World*, *Seven Days*, and *Without a Trace*. Her seven-year stint as part of the ensemble cast of *Star Trek: Voyager* led to her transition behind the camera as a director on two episodes of the series, as well as 1D installment of *Star Trek: Enterprise* (one of which Dawson also lent her voice acting talents).

Since taking her final bow as B'Elanna Torres, Dawson has flourished as one of the most prolific TV directors in recent years, working on series such as *Charmed*, *Lost*, *Heroes*, *Cyprus*, *The Mentalist*, *Lie To Me*, *Rizzoli and Isles*, and *The Closer*. She has also directed numerous episodes of *Crossing Jordan* and *Cold Case*, two series on which she is also credited as a producer.

Dawson is the playwright of *Passage Through the Heert*, and the co-author (with Daniel Graham) of the *Terminator* science fiction novel trilogy.



other characters were focused on. But I felt the show's writers were very generous because then just at the right time, we would discover more conflict and struggles to navigate through and overcome with Tim and B'Elanna."

In Voyager's fourth year, B'Elanna's duty station was updated to include an engineering lab coat. It was not so much a futuristic fashion statement as an inventive way to conceal Demora's real-life pregnancy.

"At times it was frustrating because as an action-type character, you want to be part of the action, and the writers were basically knocking B'Elanna out in the first few minutes of some episodes and then having her somehow come around toward the end so I wouldn't have to do too much," says the actress. "However, it became harder and harder to hide my stomach, and that was the other challenge. Again, you want to be active and doing what you should be doing and what you're gonna be doing, but they were really trying wonderful in the way they worked it all out. And then, of course, after I had my baby, they made my character pregnant in the show, which was kind of ironic because finally when I'm not pregnant any



more, I'm wearing a pregnancy pad and we're playing out that story line."

In between her real-life and TV pregnancies, the actress took back the action reins in several stories, including one B'Elanna-centric episode. In season five's "Extreme Risk," she began engaging in life-threatening tactical activities, while in the following year's "Worge of the Dead," she has a near-death experience and meets the ghost of her mother, Miel (Karen Austin), in *Go/No, the Klingon lie!*

"The episode 'Extreme Risk' actually came out of a conversation I had had with executive producer Brannon Braga," says Jensen. "He was wondering where B'Elanna would go next, and I began talking about her life and that maybe she was at a point where the conflict between her Klingon and human sides was so great that she'd be seeking out to know what it was like to feel B'Elanna wanted to pit one side against the other and see which would win as far as her fears and vulnerabilities went. It was a very private thing that wound up becoming her."

"I love what they did with that script. It was an emotional and exciting episode to do because it was so psychologically rich. In fact, I've spoken with a number of people who have gone through moments like that. They've taken undue risks to test the boundaries of life for one reason or another, whether because of something that has happened in their own life, or even due to clinical depression. Sometimes people will do things just to feel alive to themselves when it means to be alive. So I thought it was a risk as well as a wonderful thing that the writers were willing to go there with B'Elanna and really show this sort of psychologically tormented side of her that was crying out for some help, and I was thrilled to perform that."

"Worge of the Dead" to me felt very much like a classic Star Trek story in that it talked about family roots, and especially for B'Elanna, the bond of her past and those classic generational relationships. It was also a chance to bring the Klingon world to the forefront in such a colorful way, which you really couldn't do otherwise in a show like *Voyager*. The sets were fantastic and I was a very well-written script that I enjoyed working on a great deal."





"Because these people were cooped up with just each other, they were forced to deal with issues as well as one another head-on."



BEHIND THE CAMERA

Seven six of *Wings* also marked Dawson's directorial debut with the show. "I had expressed an interest in directing very early on, and then my pregnancy delayed that a little bit," she says. "I was finally given the opportunity in the sixth season, and one thing I learned right away is that I don't like directing when I'm also acting. Some people really enjoy it, but I'm not one of those people. They really are two very different parts of my mind, and it's been quite wonderful to be able to separate the two as I'm directing pretty much exclusively now days."

"*Wings* was a great place to start my wings because I was surrounded by people who wanted me to succeed. I was handed an amazing script in *Ridiculous*, which had Tim Russ [Dawson] at the core of it. He's such a gifted actor, and I appreciated the layers of the story. It was the perfect one for me to start off with because I connected with the script so deeply. It was a terrific experience, and also an opportunity for me to figure out if directing is what I really love doing, which it is."

After seven years, *Wings* and its crew made it safely back home to the Alpha Quadrant and Earth, where Tom and Il'anna and their baby daughter could start a new life together. Meanwhile, Dawson went on to work on a host of other projects, focusing on, as previously mentioned, directing. *Star Trek: Enterprise*, *Lost*, *Hawaii* and the *Ballister* *Guatemala* prequel *Caprice* are just a few of the genre TV shows that she has directed, with *Hawaii* and *Lost*, the *Star Trek*, *The Cape* and the sitcom *Law & Order* among the most recent. For her, it truly is a labor of love.

"As a director you're working for your producer and are handed a script to shoot," she says. "However, every so often you're given a script that really speaks to you, and your creative input is listened to, accepted and included in the final product. You then watch it and see that it moves people. That's pretty exciting."

"Also, I love working with actors. I understand what they do and what they go through, so directing has been and continues to be extremely rewarding for me." ■



STAR TREK
DEEP SPACE NINE
INTERVIEW

Chase Masterson

is LEETA

By her own admission sometimes used as "eye candy," Chase Masterson has proved that, like her character Leeta, she is much stronger than people might expect at first glance, as she explains to Paul Simpson...

Originally introduced into *Star Trek: Deep Space Nine* as a potential "love interest" for Dr. Bashir, Chase Masterson's character Leeta became far more than just a Bajoran defector girl working at Quark's bar. Her arc saw her instrumental in unsealing the staff at the Bajor, become part of the resistance cell aboard the space station during the Dominion War, and eventually end up as the wife of the Grand Nagus of Ferenginar (Quark's brother-in-law). Since the show ended in 1999, Masterson has spread her wings, becoming producer of the indie movie *Unleashed* and a DJ, and spending time working with former gang members in Los Angeles...

What were you told initially about Leeta for her first appearance in "Epiphany?"

The backdoor was fairly typical. It said more about what the character was doing and who she was in a conversation with, as I remember, more about Leeta's circumstances, rather than anything internal. That's really good for her actor because you get to bring more

to the table based on your understanding of the script than if it had said, "This is how to be!" What I gathered from the first lines that she had in "Epiphany" was that Leeta was smart. I saw that she was flirting with Dr. Bashir in a way that wasn't typical. It was more about her finding a way to flirt with the doctor and to impress him, rather than come right out and say, "Hey, Bashir, let's go and have a drink." With her little cough and very whorish quality, Leeta was working at the doctor figuratively to get his attention.

I really liked that, and I loved it even when people didn't see that Leeta was pretty intelligent. One of the beautiful things about *Star Trek* and how our writers worked is that they didn't always put characters' qualities on their sleeve. You see people who'd said you got to realize things about them in ways that are not obvious. I loved Leeta for her whorish quality and graceless sweetness, and her compassion and loyalty that unfolded over the five seasons, and that she was intelligent in very off-kilter ways.





"I loved Leeta for her whimsicality and genuine sweetness, and her compassion and loyalty that unfolded over the five seasons."

How did she demonstrate that?

In some of the things she said to Quark, and the ways she would stand up against him, and the choices that she made in the important issues of her life. When she decided to break up to the Ferengi in "Bar Association" and help to form a union, that was something she didn't have to do that she knew would potentially cost her, and it did. But she knew what was right and made a stand for it, without regard for the consequences.

Then when she decided that she loved Rom, the really off-beat underwear little teacher, instead of the cute, dashing Ingelb doctor, it was because he had those inner qualities that stole her heart. She allowed him to be sexy physically partly because of who he was on the inside. That's something that a lot of people can't do, but Leeta did. When she decided

she was going to be loyal and faithful through the difficult times with Rom, with their discussions about money and her trying to make a stand for having a relationship with him, those were all things I believe were the mark of a strong character.

I do wish that there had been time to write more depth into Leeta. A lot of the stuff that she was there for was eye candy but there was a remarkable amount of story and fan that she got to have, considering how many storylines there were in DS9 and how many recurring characters.

Were you surprised by the relationship with Rom, or why you feel it came organically from the storyline?

I thought it was organic because of what happened in "Bar Association." I saw it was a storyline that could

go somewhere. Leeta and Dr. Bashir were kind of the Barbie and Ken of Star Trek. There's just not always a lot of story that you can get out of two pretty people that don't have that much in common. Leeta and Rom were more the Lucie and Ricky of Star Trek — complete opposites with great amounts of comedy, and a great amount of conflict to bring to the table. Our executive producer [in *DS9*] told me in the fifth season that it was his goal to make Leeta and Rom one of the first, if not the first, truly happy couple in that period of television. Most couples that you see on television are miserable when you think about it. They're embedded in some kind of conflict — somebody's cheating, drinking, or doing something really subversive — and therein lies the story. What he wanted to bring to the table with Leeta and Rom was that couples could be happy and yet still be interesting.

"Leeta and Dr. Bashir were kind of the Barbie and Ken of Star Trek. Leeta and Rom were more Lucie and Ricky."

Leeta and Rom could be an example the others were learning from because they were a contrast, perhaps? I think that's one of the things that the audience enjoyed very much about DS9. They appreciated the wealth of characters, it wasn't just about the series regulars. There truly was a whole world happening in-between episodes with a great number of characters.

RETURN TO QUARK'S

Were you surprised to be asked to come back to the character of Leeta 11 years later for *Star Trek Online*?

Very much! It came about in a funny way: I received an email from a fan named Jerrod who said there was a groundswell of fan support and a campaign for bringing Leeta back and having her do STD. I was shocked partly because it had been so long, and partly because the only other actors involved were Leonard (Shamus) and Cack (Quark). I thought "What? The big three: Spock, Spock and Leeta!"

But I think it works partly because the game of video hasn't been actualized before and people had been asking for it ever since the show started. It felt appreciated. *Star Trek* has always been about fan input and fan support, and it's the one franchise that has really had that kind of input from the fans. I'm just really honored, and it was a fun thing to do.

We just were fun little ad-libs within the lines which the Creative writers gave me, which haven't yet been integrated into the game [as of October] but I hope they will be because they are little inside jokes for the fans.

Did you ask for her to be a little different, or are you just increasing the role from the TV series?

Leeta is a hologram in this, licensed by Quark Enterprises, so there's not a lot of direct storyline



It's not about Leeta being all grown up now as *Resequencer* with the Grand Nagus; it's a throwback to the days of the show.

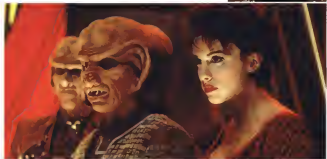
It's been a really intriguing introduction into the gaming community. I've been really impressed by the *SDP* fans' passion and creativity. We did create a character form; I haven't played yet but one of these days I'll log on and see what the game is all about.

Heading to mind *SDP* is set 38 years on from *SDP*'s premiere, where do you think the "real" Leeta is?
 Maybe it's just me, but I think she would be doing great humanitarian work as *Resequencer*. She would probably be making great effort to bring nature and a link in the really important things to the *Resequencer* population, and probably away from the focus away from nature, more to making the planet a better place! Leeta's an optimist, and you like to think that people have those qualities buried deep within them. That's personally where my focus is, so I can't help thinking that Leeta's would be there too. ...

You've recently passed your first producer credit for *Yesterday was a Lie*. How did that come about?

Yesterday was a Lie has had a really great run. It's a sci-fi noir, shot in classic black and white by writer/director James Kamen, in which I play a jazz singer. The film uses quantum mechanics as a metaphor for human relationships, and the noir as a metaphor for the fact that the lead character is stuck in her past. I think that's a very important theme: how do we leave our past behind? It's something that everyone deals with and struggles with, so using some of the themes of quantum mechanics as a look at the human capacity to either be stuck in the past or move on from it is a beautiful and intelligent theme.

I know when I read the script that it was one of the most potentially beautiful films I have ever been a part of, and I am extremely proud of it. We were released in December 2009 and cut an RRO in April 2010 through EI, which is a huge victory, partly because the film was truly independent: it was shot for less than \$300,000 and is a very high concept piece. It was a challenging film to make, even just being involved as an actress.



CHASE MASTERSON

As an actress, Chase Masterson was featured in the first Emmy Award-winning episode of *ER*, and made appearances on TV series such as *General Hospital*, *Sliders*, *Law & Order*, and *Aspen Cove H.E.A.T.* Before landing the recurring role of Leeta for 17 episodes of *Star Trek: Deep Space Nine*, Masterson also hosted *Sci-Fi Entertainment*, a genre news program for the Sci-Fi Channel (later Syfy), and provided the voice of Janice Kim in the animated film *Robotech: The Shadow Chronicles*.

An accomplished vocalist, Masterson produced and starred in the award-winning *Yesterday was a Lie*, a science fiction film noir in which she played a lounge singer, and for which she also performed the songs on its soundtrack.

More recently, Masterson has reprised her role as Leeta vocally for the MMORPG, *Star Trek Online*.



During our rehearsal process the producers fell out — that's Hollywood-for you "guys" — so since I was so enamored of the script and the vision that Roman had for it, I helped to find and interview 37 new producers who, each of them in succession, turned down the paying job because they said the film should not be made on its budget. After a couple months of that, I told the director, "Done it, I'll do it" because I knew the film had to be made.

It was a very difficult and challenging process, but it was very empowering. I have a full producer credit on a film — though I don't think that producing on that level is something I will ever do again, but it made me truly appreciate what producers go through. Producing makes actors look like a walk in the park!

Nevertheless, we made a very fine, critically acclaimed film, with some really great reviews, and both on-camera and off, I'm very proud of it. It's a huge switch from what most *Star Trek* fans are not in capable of, frankly, I'd love to hear overall more of the *Trek* fan response. Our favorite review came from *Play* Magazine, which said some really glowing things about the film, then added, "But be warned: the film won't hold your hand." It's a shocking person's film, much like *Star Trek*, and I think that's why it has resonated so beautifully with science fiction fans.



What's next?

I am regrouping — Recently since I've took a huge amount of time and focus, I mentor and teach like Planning to ex-gang members — some of the guys in my class have done 25 years in prison, some have been in maximum security. We help them put the pieces back together with job training, substance abuse programs, anger management. It's a very *Old* message, echoing story lines like *The Godfather* and *Night's* full redemption is possible, no matter what your past, I thank God for the opportunity to be by.

I've also been working on music quite a bit: I headlined at Knott's (Dug in Los Angeles) recently and have sung for some fairly large crowds at different venues. Now the film is under my belt, I'm looking forward to getting back to doing more on-camera work, I hope fully some stranger roles.

The type of role I see myself playing now is different than it was during the run of *25*, I see myself as playing a "stronger" character than most *Star Trek* fans see me playing, moving more into playing doctors and lawyers. But *Trek* was a really great role to start my career with. ■

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MY LASSES

SOME GUYS NEVER LEARN

THE TRISTAR GROUP





MEET
THE CREW

WHO IS... UHURA?

She's been a presence on Captain Kirk's bridge almost from the beginning and, as Marco Palmieri explains, while it may have taken more than 40 years just to give her an official first name, she has remained near and dear to fandom as a personification of *Star Trek's* vision for humanity's future.




Star Trek

The original *Star Trek* wasn't an ensemble show. Unlike subsequent incarnations, the prototype had three stars, plus a supporting cast of recurring characters, which included Uhura. There were five stories in which the focus was expanded beyond Kirk, Spock, McCoy, or the guest character of the week; for, even in that context, Uhura comes across as someone with considerably greater knowledge, ability, and depth than most background characters of the time typically displayed.

Uhura is notably absent from both of *Star Trek's* pilots, but she is a focus of the first broadcast episode, "The Man Trap." Her introduction to her is that of a female officer in equal footing with her male shipmates, comfortable with being flirtatious or confrontational as circumstances allow, but also a dedicated professional.

During the Enterprise's tense military engagement with the newly-retired Romulans, it is Uhura who relieves Lieutenant Siles at navigation.



As much as she may have done to inspire children of color, her character was often written in a way that perpetuated the stereotype of overly emotional women.

There's no hesitation in her demeanor. She is cool, competent, and focused. Not long after, she again takes the navigator's seat to assist in restoring the ship to a stable orbit before it can burn up in the atmosphere over Starbase 111. And though it's unclear to what capacity the communications officer serves when she joins landing parties, we may deduce Uhura most possesses skills suited to the tasks at hand, or that these missions are allowing her to develop new ones. In addition, Uhura's musical ability, both her voice and her proficiency with the Vulcan lute, is showcased in several episodes.

Much has been made of how Uhura, as a professional African woman, served as a social symbol on the original series. But as much as she may have done to inspire children of color, her character was often written in a way that perpetuated the stereotype of overly emotional women. Of course,

the curve-bugging affidavits and go-go routines she were were clearly intended to make sure the bridge would never have to make do without feminine representation. During Uhura's involuntary trip to an alternate universe, she needed to impress upon a darker version of herself, warning her to be more sophisticated, more deadly, and even more sexually alluring.

Unlike the ship's more reserved male officers, Uhura screams when Kirk is whisked off the bridge by the Metrons, and recoils in horror at the sight of the Gorn in the same episode. She alone openly declares she is frightened by the altered timeline at the *Guardian of Forever*, and later she alone falls to pieces upon being told by Khan that Rili is dead. On another occasion she confesses to Kirk just how often she is afraid while on duty, and that only Kirk's commanding voice could calm her nerves. She apparently also harbors a secret love of old-age and wrinkled beauty.



In contrast to Uhura's vulnerability with respect to Kirk, she seems nowhere near as fragile as our Spock. Uhura has been shown to engage the *Enterprise's* first officer almost as an equal, on duty and off. In an early episode she attempts to draw him into wholeness, even fantasizing conversation on the bridge, and soon after openly challenges his staid reaction to news of a landing party fatality. In a later episode, she can be seen teasing Spock while he plays his lute, and his expression actually seems to mirror her playfulness.

One of the strangest moments for the character occurs when Uhura is assaulted by the space probe Romul and has all the knowledge "erased" from her mind. The condition is temporary, however, as Dr. McCoy and his staff are able to "re-educate" Uhura and restore her to her former self, apparently without the loss of personality or her life experiences.

Uhura comes across as someone with considerably greater knowledge, ability, and depth than most background characters of the time typically displayed.



THE ANIMATED SERIES

Despite the limitations of the format, the animated version of Uhura in some ways managed to shine brighter than she did in her live action appearances. Two episodes actually have Lieutenant Uhura assuming command of the *Enterprise*. When the male members of the crew are incapacitated by a alien cell, she steps up to take control. She acts quickly, delegates, leads a rescue party, and doesn't hesitate to authorize the use of force when the party comes under threat.



On Film

The *Star Trek* movies also offered new opportunities to showcase Uhura outside her usual role. Through her appearances in *Star Trek: The Motion Picture* and *The Wrath of Khan*, we little more than a combination of her characterization on TV, the more sedate Lieutenant Uhura of *The Search for Spock* plays a pivotal role in Kirk's hijacking of the Enterprise, taking charge of his team's first transport to the ship. In the process, she's forced to confront an arrogant young Starfleet lieutenant at gunpoint to keep him from interfering, all the while exuding confidence in her abilities, certainly in her choices, and a grim sense of humor.

In keeping with the lighter tone of the sequel, *The Voyage Home*, Uhura's role in that film involves some misadventures with shipmate Pavel Chekov as they go in search of the evil hulk in Atlantis. Her subsequent appearance in *The Final Frontier* is noteworthy for the scenes that suggest a blossoming romance between her and Montgomery Scott... and for the feminine wiles she employs to distract Spock's followers on the surface of Venus III.

Prejudice and politics are braided throughout *The Undiscovered Country*, as Uhura takes part in a contentious debate over prevailing attitudes toward the Klingons.



Uhura's final appearance comes in *The Undiscovered Country*, and is less remembered for the scene that shows her struggling to pass herself off as a naive speaker of Klingon to listeners at an important airport. The scene is not without humor, but makes little sense in the context of the universal translator, a long-established piece of Federation technology that is mentioned and used in other scenes of the movie.

But Uhura has other moments in the film worth noting. Prejudice and politics are broiled throughout the movie, as Uhura takes part in a contentious debate over providing aid to the Klingons, and the implications of sexualized relations with them.



The Next Generation, Deep Space Nine, Voyager and Enterprise

Unlike many of her co-stars, Uhura is not seen, or barely mentioned, in any of the related spin series that followed the original *Star Trek*.

NON-CANON MATERIAL

(BOOKS, AUDIO-BOOKS, COMICS, GAMES, RECORD ALBUMS)

Uhura's first name was a matter of conjecture for decades, until the 2009 *Star Trek* movie legitimized Nyota, a Swahili name meaning "star" that was first put forward by William Shatner in his 1982 *Wrath of Khan* tie-in book, *Star Trek II Biographies*. Up to that time Pende had been the name favored most often in fan circles, though it failed to gain the same traction as Nyota, which appeared in numerous works of *Star Trek* fiction, starting with Uhura's *Song* in 1985.

Uhura gets less than stellar treatment in the 11 *Star Trek* Story Records produced by Peter Pen Industries in the late 1970s. Her name is frequently misspelled, and in three of the read-along comic books included with most of the records, she was depicted with caucasoid skin and blond hair.

Although on-screen *Trek* has offered audiences little in the way of backstory for Uhura, or a life beyond the events of *The Undiscovered Country*, the licensed novels and comics have on several occasions taken the opportunity to expand her personal story. Some of the earliest books to do so were Alan Dean Foster's *Star Trek: Log* novelizations

of the animated episodes, and the aforementioned Uhura's *Song* by Janet Kagan, in which Uhura is instrumental in finding a cure to a syndrome afflicting a species of sentient lizards with whom she has some history. Other aspects of Uhura's backstory have been mentioned in fiction over the years, isolated events such as learning sign language, a deadly fire in her dormitory, winning the Jovian Trisathlon, her Academy

training under Commander Ben Finney from "Court Martial," and the disappearance of her father during a deep space mission.

In 1992, DC Comics published a three-part arc by Howard Weinsteil set during the movie era, in which Uhura and Sulu are witnesses to a multiple murder in the *Quadrant* system. When Sulu is injured, Uhura takes him on the run to the ice-world Beta.

In the novel *Vulcan's Forge* by Joseph Sherman and Susan Schwartz, set after the events of *The Undiscovered Country*, Uhura accepts the position of first officer aboard the U.S.S. *Intrepid II*, under Captain Spock. At the conclusion of the story Spock resigns from *Starfleet* and Uhura is elevated to captain of the ship.

Two *Lost Era* novels, Keith R.A. DeCandido's *The Art of the Impossible* and Margaret Wander Bonanno's *Catalyst of Sorrows*, portray Uhura as a high-ranking member of *Starfleet* Intelligence. The latter reveals that Uhura accepted an offer to join the organization during the Whitener Conference seen in *The Undiscovered Country*, and in the continuity of the fiction, she remains with the

organization well into her centenarian years, as shown in the *Vulcan's Soul* trilogy by Sherman and Schwartz. No longer concerned with healing frequencies or taming Vulcans, the elder Uhura harkens more to the cool, confident authority figure she became by the time of *The Search For Spock*. She understands the needs of the many as well as those of the few, and acts to safeguard both.





Star Trek 2009

When *Star Trek*'s original crew were re-imagined for the 21st Century, deliberate efforts were clearly made to include moments that honored each of the franchise's characters. In the 2009 movie, a temporal incursion by the Romulan fleet creates an alternate timeline that retroactively sets the lives of the *Enterprise* Seven on slightly different trajectories.

As if though the film's Uhura is less seasoned than the original — being an academy cadet when we first meet her — the movie places great emphasis on her competence and her skills (she is described as unmatched in communications; she is fluent in all Romulan dialects; and she possesses an exceptional ability to identify sonic anomalies in subspace transmissions). Captain Pike is sufficiently impressed with her abilities that he promotes the junior communications officer almost immediately to bridge duty.

The main difference between the new Uhura and the original is that the new character develops an intimate relationship with Spock prior to their dueling the *Enterprise*. This relationship is a pivotal aspect of several key moments in the film, particularly when she supports Spock following the destruction of Vulcan. It is also a source of humor involving Kirk's ongoing quest to learn her given name, or to prove himself to her as something more than a cocky brat from the sticks. Her interactions with both men leave little doubt that Uhura will continue to be featured prominently in future films. **A**



UHURA AT A GLANCE

Name:	Nyota Uhura
Date/place of birth:	c. 2238, Africa, Earth
Siblings:	None
Marital Status:	None revealed
Offspring:	None revealed
Career highlights:	Assigned to <i>U.S.S. Enterprise</i> (2288) Promoted to Lieutenant Commander (c. 2270) Promoted to Commander (before 2268) Assigned to teaching role at Starfleet Academy (2283)
Played by:	Nichelle Nichols (prime timeline) Zoe Saldana (new timeline)

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Lost & Found

Star Trek historian Larry Nemecek places the ladies of *Star Trek* in the spotlight for this issue's raid on the archives.

As usual, we took a cue for our *Lost & Found* targets this issue right from these pages, and that's why a couple of female favorites are in focus as we try to dig out some rare or never-seen images.

Now, they may not be the most interesting shots taken of the cast or of your favorite shows, but the portraits or "gallery shots" of the actors that you see on magazine covers or full-page spreads are not always just a cut-and-dried proposition. For *Voyager*'s sixth season premiering in fall 1999, studio PR jumped on a then-trendy bindwigen and had an out-of-costume "cruiser" shoot done as well, giving readers a real change of pace. Like any *Star Trek* made-up actor, Roxann Dawson was thrilled to pose for once without her Klingon wig and forehead — but, like those of her colleagues, the shots were very rarely seen or used after the first few weeks, if at all. Here's one we hope you like of Roxann, far removed from her current busy directing gigs.

Of course, wigs and headbumps and spacecasts might all be just fine, anyway — if there's birthday cake! Here's how it looked on Wednesday, September 11, 1998, when crafts services crew presented the beaming Roxann with her cake and candles during a break in shooting bridge scenes on the first day of shooting on "The Q and the Grey." From the earliest days on *TNG*, the on-stage birthday break was a long-standing tradition for cast and crew alike.



What about a unique moment for Queen "Larba" Mobergson? Let's turn to a most atypical episode for any Star Trek - QSO's "Tales Me Out to The Holosuite." What made this episode so unusual was five whole days spent filming on location at the Loyola-Marymount University baseball stadium in the Westchester area of Los Angeles. That would have been special enough, but to have the entire cast there, regular and recurring actors alike and for most of that shoot. These two pics of Chase were taken on the first and third days of filming, on Monday, August 10 and then again August 12 - which as far as we know have never been published anywhere - along with several other frames from that episode. A



ALIEN SPOTLIGHT **TRUE BLUE**

Marco Palmieri explores the different shades of Andorian — on screen, in books, and in *Star Trek Online*.



It's the honest *Star Trek* didn't exactly shy away from recycling science-fiction clichés that really should have been put to rest by the late 1980s. (Red alert? Green alert? Purple alert?) So when we met the Blue Skinned Andorian People, were any of us really surprised? No, the surprising thing wasn't that *Star Trek* gave us the Andorians, but just how vividly they would capture the imagination of readers.

In "Journey to Babel," the Andorians were introduced as a prominent member of the United Federation of Planets, on equal footing with humans, Vulcans, and another newly-introduced and politically powerful species, the Trillians. But it offered few details about their exact nature. "My people are a violent race," claims Ambassador Shran, but it's left to the viewer to parse that cryptic statement. In his second season, Spock notes that "Andorians are not known for their charity," and Commander Tucker, the Andorian first officer of the *Enterprise* in an alternate timeline, does not disagree. "A warrior race has few sympathies, but one we do possess is for family." Little more would be said of the Andorians for the next two decades, until the fourth season *Next Generation* episode "Daddy's Boy," when the android second officer of the *Enterprise*—discovered them within a routine as of always marriage plotlines, and reveals that Andorians marry in groups of four.

Along the way, Andorians kept popping up in books, comics, role-playing games and video games. There seemed to be something about them that was too intriguing to let them fade into obscurity. Maybe it was the exotic powder-blue skin, or the way Veronique natter Rogge Ralder (Shran) rasped his lines with his heavy accent and stolidity (a soft spoken quality also possessed by actor Jeffrey Combs), who played the bogan Andorian Thelric in the same episode). Whatever the real reason for the Andorians' enduring popularity, the producers of *Enterprise* clearly chose wisely in making them a major recurring component of *Star Trek: Enterprise*. Personal for by Shran (Jeffrey Combs) over the course of 13 episodes, the Andorians were finally developed more fully on screen — 34 years after they were introduced.

BLUE'S ANATOMY

The Andorians' most distinguishing physical characteristics are their blue skin, the iridescent hair, and their cranial antennae—though there was some variation in that template. They've been re-imagined on several occasions over the decades, making it difficult at times to make sense of the differences seen among certain representatives of the species. Their antennae in particular are something of a puzzle, taking on one structure with each incarnation. In the original series, they curved forward from what, on a human, would be the parietal bones of the skull; the antennae back then were soft and flexible, but they were also poised in a way reminiscent of human fingers, which seemed to imply articulation and versatile dexterity.

Andorians played up in *Star Trek: The Motion Picture* (below) had thin delicate antennae emerging from the forehead. In *Star Trek IV: The Voyage Home*, a Starfleet dignitary seated among members of the Federation Council also had forehead-mounted antennae, albeit much thicker and more pronounced than either of the previous versions. *Star Trek: The Next Generation* showed us an Andorian with thin, straight segmented stalks rising from the top of the head. Finally, improvements in make-up technology and budget allowed the make-up team on *Enterprise* to give Andorian Finley, wormlike antennae at the top of the forehead, fitting or reflecting something in accordance with the owner's emotional state.

What exactly the antennae are for isn't entirely clear, though *Enterprise* does state that they function at least in part to help to maintain an Andorian's balance. *Enterprise* also establishes that the antennae can regenerate if severed, but whether this ability extends to other parts of Andorian anatomy has not been revealed.



FIRE AND ICE

On screen, the Andorian homeworld has been called both Andor and Andoria. Whichever name one may prefer, this world is the glacially stormy of a rugged planet in a star system relatively close to Vulcan. Andorian cities are subterranean to better top their world's gothurnal energy.

The Northern Wastes of the planet are inhabited by a secretive Andorian subculture: the pale, blind, and femininely telepathic population known as the Aenar. These people are exclusive pacifists who were thought to be survivors of myth until a population of several thousand was discovered dwelling beneath the ice in the early 23rd Century. In the series finale of *Enterprise*, it was established that Andorians and

Aenar were capable of producing a child of one such union, T'Pol, daughter of Sh'ar and the Aenar Raelor, had a pale green skin pigmentation.

In matters of courtship, Andorian women were said to be aggressive by human standards, and Andorian culture included an ancient, highly structured code of honor called the *Ukhuus*, which allowed duels to the death. (The *Ukhuus* represents one of the few instances where *Star Trek* producers have openly taken inspiration from a historical source: in this case, *The Andorians: Among the Clans*, a sourcebook for the *Star Trek* roleplaying game published by Last Unicorn Games.)

In the 23rd Century, Vulcans knew the Andorians for their suspicious and volatile nature. For many years the two species were in conflict, and the Vulcans considered the Andorians a dangerous and aggressive

neighbor. The Andorians also had antagonistic dealings with the Tellarites. Both these relationships were eventually revealed to have been exacerbated, at least in part, by the covert influence of the Romulans, who had not only infiltrated Vulcan and manipulated its leadership into launching a strike against the Andorian homeworld, but had also begun operations designed to ignite a war between Andoria and Tellar Prime. It is interesting to note that while humans played a pivotal role in defusing both these conflicts, it is the Andorians who seemed quickest to appreciate the possibilities of partnering with humanity. Right from their first meeting, Sh'ar's dealings with Captain Jonathan Archer of the *Enterprise* were both contentious yet instructive, their shared adversity during one encounter strengthening their evolving mutual respect.



NOVELS

Prior to the Andonians' on-screen return in *Enterprise*, Star Trek fiction publisher Simon & Schuster went forward with its own plans to develop the species from the scant details that had been established to that point. And though *Enterprise* never acknowledged the four-member Andorian marriage structure established in "Destiny's Day," in the novels this detail became one of the defining characteristics of the Andorian people. Interpreting the practice as arising from a four-sex reproductive model, a number of Trek novels published in the last decade set out to explore the implications of that assumption, painting a picture of a species struggling psychologically and culturally with an unsustainable evolutionary paradigm. The ore played out over a number of *Deep Space Nine*

novels set in the aftermath of the Dominion War, through the character of Shar, the station's new Andorian science officer.

Dayton Ward's *Path of Dishonour* (February 2011), the fourth and final novel in the Typhon Pact series, revisits Shar and his people as the *Enterprise-E* is called on to deal with social and political upheaval on the Andorian homeworld in the aftermath of Destiny. "The Borg attack on Andor, while sparing the planet itself, has only exacerbated the ongoing succession crisis currently plaguing its people," Ward explains. "What was at first thought to be a cure has proven all but ineffective, and the Andorian populace is growing increasingly agitated at the perceived lack of Federation assistance."



STAR TREK ONLINE

"Andonians are one of the more popular playable races in *Star Trek Online*," reports Christine Thompson, writer for the MMORPG, "and the Northern Wastes of Andoria are what we call a 'social planet' – an area where players can beam down and socialize, role play, etc. There are also stories on Andoria, and players who are looking for commodities for Federation Diplomatic Corps missions can find a deal there."

"An exciting development coming for Season 3 is UGC – user-generated content. Players will be able to create and publish their own missions, and Andoria is one of the places they will be able to use in their missions. There will be new contacts and interactive objects there that players will be able to use in their own stories. What this means for *STO* is that instead of UGC content being separated from the game like it is in some other MMOs, we are attempting to integrate the missions that players create in the world of the game. We'll be going into a closed beta for UGC soon, and based on feedback from testers plans for Andoria could expand or change."

"Long term plans for Andonians include the possible inclusion of Andorian ships for players. These ships will be updated versions of the ships we saw in *Enterprise*."

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A FISTFUL OF DATA

Larry Nemecek hits the *Trek* trail once again, answering your queries in the latest search for the knowable — and the unknowable!

In *Star Trek II: The Wrath of Khan*, towards the end, Giffon Taylor and Captain Kirk share a smile after the trial, and Kirk asks her "Where are you going?" To which she replies, "You're going to your ship, I'm going to mine. Science vessel." She adds that she has "300 years of catch up learning to do." Why does she not go to Starfleet Academy like everyone else? Why does she get to skip the Academy and go straight to a starship?

Robert Arrigo
By email

Robert, that's a great question, but you may be proceeding from a false assumption: that anyone who serves aboard a Starfleet vessel must be a member of Starfleet.

Actually, there's been a history of highly skilled or specially trained civilians who do indeed serve at least part-time on a ship, especially scientists. They're not in the command structure, but more like mission-specific experts. Dr. Ilia's background was a skip for a star-study mission in *DS9*'s "Second Step."



not to mention all the civilians aboard a Klingon-class ship like the *Enterprise-B*, such as Alexander's brother Mr. Hyle in "New Ground." Or Mr. Mel the Bolian barber, or even Garner.

And if we want to get back to the 23rd Century of Taylor's new time frame, let's not forget Dr. Carol Marcus and son Dr. David, who had the U.S.S. *Reliant* assigned to their project — and held sway over Captain Terrell regarding it — in *Star Trek IV*.

So, since Giffon's new assignment seems likely to be serving as the galaxy's lone swimming expert in humpback whale populations... well, attending the Academy would seem to be a huge waste of time and resources for an immediate need. Above all, her relocation to Kirk was primarily intended to dramatically point out to the audience not how powerful she is, but how her environmental insights and empathy make her even ahead of her own era and thus, on a practical level, comfortable in theirs. She's hardly paralyzed by time/culture shock!

Are the Aurelians and the Skorr seen in the animated *Star Trek* the same species and is there any possibility that one or both of these species are descendants of the Kling-Aurelians from *Enterprise*?

David Voser
By email

These were familiar to the *Star Trek* animated series, but you're asking about incarnations there. David: definitely, logical homogeneity. I would always tentatively say there's a chance they are all related, sure, just as there's a chance the Gorn may be related to the Kling-Aurelians, or the animated Kling and Gornians may be part of the same Hahneid family as the tall-barb-dancer of *Enterprise*'s Frank Star Trek V. Or, even that humans, Klingons, Romulans and Centaurians are genetically linked, per *TNG*'s "The Chase."

But in this case, it's good old studies making the picture. "Enterprise" was the second animated episode filmed, with a small role for an unnamed Romulan named Alek-On (isset). The script description notes that his people are the Aurelians and indeed birdlike, but the name is never said on-screen. The animated *Enterprise* crew would later be required to save money and avoid

as "Kling" (bird) of a species closely called the Skorr.

So the question boils again: is canon derived only by word dialogue and visuals, or by the total package? In our strict definition, the answer there are no Aurelians, and Alek-On is also a Skorr-like Kling. Only if we accept the unscripted script note of Aurelians do we even have a dilemma. While much of freedom has long segued and noted the Aurelians as the one species, Mike and Denise Okuda's text notes for the animated *DS9* set use strict canon definition and call Alek-On a Skorr, with nothing else as canon to dispute it. Of course, no one knows what so-called Kling-Aurelian looks like to begin with.

The bottom line is — until something is said clearly on screen then this sort of issue will remain slightly clouded in mystery. Who knows what the next movie might explain?



I am assuming the name 'Terran' comes from the Latin 'terra' for Earth, thus meaning 'Earthling,' but what I want to know is, what is the difference between being Terran and being human? The terms seem to be used interchangeably and wondered why that is.

Thank you,
Bryony
By email

Bryony, thanks for the good question. Since it's about semantics, let's start with a look at how the terms are used now. Context is everything, and right now there's not much everyday need to differentiate humans from all those other, uh, extra-planetary native species. So, 'Terran' doesn't get used a lot outside science fiction.

The term 'Terran' does indeed come from 'terra,' which is, as you say, the Latin word for land, or earth. Just as in Standard English, where at its most basic 'Earth' stems from nothing more than 'earth,' or dirt; so in a larger context, anyone's home planet name would probably translate back the same way. With Latin being the universal language of science, 'Terra' seems like a good way to bridge all the standing languages of the planet. So on that basis, Terrans would specifically be those humans who still live on Earth, as opposed to astronauts, ships, and far-flung colonies.

However, in *Star Trek* 'Terra' might not be as popular a term. The humans we see on the shows apparently don't use it that much. If ever. In fact, the first time anyone ever used the term 'Terran' in *Star Trek* was a *Romulan* – the female Commander from the original series' "The Enterprise Incident" – and that could be a trend: It seems 'foreign' aliens in-the-know use 'Terra' in a more scientific, more coldly precise tone. On the other hand, some aliens intentionally look to color their usage in a more distancing way – as when Klingon sidekick Korax sneeringly refers to 'Earthlings' in "The Trouble With Tribbles." By the same token, the early exophobe Mr. John Frederick Paxton (right) of *Enterprise*'s "Terra Prime" intended to draw distinction between "Terran pride" and those who had moved on, and wore the term as a badge of honor. A





STAR TREK

TYPHON PACT

PATHS OF DISHARMONY

INTRODUCTION BY DAYTON WARD

ANDOR, 2362: Following the Borg invasion more than a year ago, as seen in the *Destiny* trilogy, the procreation crisis which has plagued the Andorian people for generations has only worsened. What was at first believed to be a cure has proven largely ineffective, and many Andorians are growing increasingly troubled by a perceived lack of Federation assistance. The *Enterprise* has been dispatched to Andor, where the planet's rebuilding efforts have continued unabated since the Borg attack. In the hopes of alleviating the concerns of a troubled citizenry, Captain Picard works with Andorian

scientists and governmental leaders to host a conference to discuss the reproductive crisis. It's hoped that holding such discussions in full view of the public will bring about understanding and support of the bold, controversial research and experiments currently underway to resolve the crisis. Meanwhile, members of the *Enterprise* crew have been dispatched to assist with some of the ongoing repair and rebuilding efforts still underway around the planet. Many Andorians are grateful for the assistance provided by their Federation friends and allies, while others have quite different views....





"Attention. Declassified computer system access. High clearance security. Johnson conference codes activated. Remote control mode. Activate matrix storage."

"What is that?" asked Commander Geordi La Forge (Gale) of Neelix, the power plant's main operations manager, distant look as his hands glided over different sections of the control room's central monitoring console. "The system has activated an emergency core dump to secondary offsite storage. That's standard procedure in the event of a system breach, prior to a complete shut down and the transfer of all system control protocols to the backup operations center." He stopped as the image on another monitor changed. "Commander, look!"

La Forge felt his stomach lurch as he watched status indicators on the main control board shift from blue to

harsh crimson. Energy levels were beginning to rise, and warning pagers were flashing alert messages.

"It's an overload in progress," G'Polle said. "Someone has severed the power distribution network, and has deactivated the balancing and regulator protocols. The temperature inside the storage coils is rising. If this is allowed to continue, the result will be catastrophic!" He pointed to another status monitor. "We have less than three minutes now. Once it reaches critical levels, the process can't be reversed!"

Stopping closer to the console, La Forge studied the banks of controls, indicators, and monitors. "Can't we stop it?"

"Not with the one available," G'Polle replied, before releasing a hiss of frustration between gritted teeth.



"The emergency shuttings circuits are offline. They're kept locked off! I do not understand how that's even possible. Someone on the bridge should not be able to access our systems, let alone do this!"

La Forge growled: "My bet is that they had help from someone on the outside." He was about to suggest possible courses of action when his comlinks beeped.

"Commander to Commander La Forge!"

"La Forge here," the engineer replied, hearing the anxious tone in the voice of his junior engineer.

Static crackled through the communications frequency before Two go Maureen Groves said, "Se- are you seeing this overload? We're reading it on the central monitors here."

"Somebody's accessed the power plant's main computer system and started an overload. We've got about two minutes before the whole place goes up."

As if to accentuate the point, the computer again chose that moment to announce, "Attention. System overload in progress. Evacuate the facility immediately. This is not a drill."

"We heard!" La Forge shouted. "Seriously, where are you now? Is the rest of the team with you?"

Groves replied, "Affirmative sir. We're in the secondary control room on level two. All hands accounted for."

"Okay, sit tight, I'm calling for evac," the engineer said before tapping his communication again. "La Forge to Everybody! Look on to everyone in this facility and prepare to leave them out of here on my command!"

"Commander," replied another voice, this one belonging to Wolf, "coordinates have been relayed to transporter control. What is your situation?"

Moving around clockwise to examine another bank of status indicators, La Forge replied, "Somebody's accessed the power plant's main computer system and started an overload. We've got about two minutes before the whole place goes up. Get somebody to tracking the source of the breach!" To ch'Yenne, he said, "Okay, we need to go. Now!"

From his combridge, Wolf's voice said, "Coordinates plotted, Commander. We are ready to transport on your order. According to our scans, detonative will occur in approximately one hundred seconds."

The Andorian uttered a cry of rage before slamming both fists on the console. "There's nothing I can do!"

"Then we're out of here," La Forge said, "Enterprise, beam us up!" He was aware of the columns of energy coalescing around him and the bagle working over his body, which was over almost as it began. Then the operations center was gone, replaced

by the end of the Enterprise transporter rooms. Behind the transporter console, Lieutenant Altos stared back at him with wide eyes and a nervous expression.

"Check with the other transporter rooms," La Forge said as he stepped down from the pad. "Is everyone out of there?"

Looking down at one of the console's displays, Altos nodded. "Yes, Commander. Our people are activated first, and the rest of the Andorian factory workers are coming on-line."

"La Forge to bridge," the engineer said. His voice came out automatically, activating the ship's internal communications system. "Worf, are you monitoring the power plant?"

"Affirmative," the first officer replied. "The overload is continuing to build. Estimated time to detonation is...standing by."

Stand by? What the hell is he talking about? "Worf," La Forge said, confused. "What's going on?"

Several seconds passed before the Klingon replied. "Commander, the overload has been averted. According to our scans, the power plant's energy levels are fluctuating, with the excess being discharged through emergency circuits."

"That's impossible!" Offene snapped, and La Forge turned to see him stepping off the transporter pad. "Those systems were locked out!"

"He's right, Worf," La Forge said. "Those circuits were deactivated by whoever activated the system and started the overload."

The first officer said, "We have no explanation from what we can tell..." There was another pause, before Worf added, "Commander, we're receiving a message from someone claiming to speak for the Triskyla. The source of the signal is being masked."

"What?" La Forge could hardly believe what his friend was saying. "Worf, what are they saying?"

"Stand by," Worf replied. "We're routing the transmission to you."

A tone sounded over the holo, before a new voice said, "We are the Triskyla, the peoples of Andor, assuming that society that on behalf of a government unwilling to do all that is necessary to protect our people and their identity. For too long we have allowed ourselves to be led by those weaker than us, who do not share the same values we hold dear, and who choose of their own volition to insert themselves into matters which are not their concern and which they can never understand. Outwardly, our message to you is simple: We do not want you here. Leave us, and do not return. If you choose to stay, this people will be as unwelcome and unwelcome to you."

"Are they serious?" La Forge asked, staring in disbelief at Worf.

"He did not ask for your assistance," the voice continued, "and we will survive without it. Further the Triskyla calls on the children of this world to impede the efforts of any nation other to further defile our planet, through any passive or active means at their disposal."

After a moment, Worf's voice returned. "That's the entire message. We're attempting to trace the source of it, as well as the power plant's computer system breach, but we aren't having much success. I am contacting Captain Picard, along with all Enterprise and Starfleet personnel, to be on the alert."

"The captain's down there?" La Forge asked.

There was yet another pause before Worf replied, and when he did, the engineer heard the tension in his friend's voice.

"Yes."

"According to our scans, detonation will occur in approximately one hundred seconds."

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LOG ENTRIES

FROM THE MERCHANDISE

ENTERPRISE CUTAWAY



Former *Star Trek: The Magazine* and *Star Trek: Fact Files* editors and writers Ben Robinson and Marcus Riley have teamed up with technical consultant Mike Okuda to pen a *Haynes Owners' Workshop Manual* for the *U.S.S. Enterprise* in all its incarnations from the NX-01 to the *Enterprise-E*. Robinson told Paul Simpson about this rather unusual project...

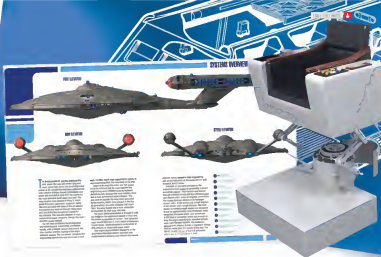
What they may be best known for these Workshop Manuals for every kind of automobile under the sun, Haynes Publishing have diversified in recent years, providing guides on everything from sexual relationships to the *XMS Zimac*. When they decided to produce a book on the various versions of the *Starship Enterprise*, they turned to Ben Robinson and Marcus Riley, well-known to fans and professionals alike for their work on *Star Trek* publications over the years. In June 2003, Riley began work on the project, which, he points out, took over a year and a half to plan out and write.

Why brought *Star Trek* consultant Mike Okuda onto the project, as well as various designers who created the different *Enterprises* over the years? "I roped Mike and Doug [Broder] in, and they got quite involved," he explains. "Mike was a consultant

on it, and Doug was really useful on the NX-01, because he probably knows more about that than anyone else alive. There was a lot of interesting stuff that Doug worked out that never got on air – some of it got contradicted on-air, some of it turned out to be perfectly consistent."

The manual covers each ship that bears the name *Enterprise*, from the NR-09 from the most recent TV series, to the big-screen *Enterprise-E*. "Everything in the book is consistent with what's on-air," Riley is keen to note. "The reason it took a year to write was that it involved a massive amount of research, going through each episode, checking all of the references, and finding out exactly what had been established. That gave us a framework, and then we added a little bit of extrapolation or filling in the gaps."

But, unlike the *Star Trek: The Next Generation Technical Manual* produced by the show's designer



The book is a collection of articles and photos that will be of interest to anyone who is a fan of the series. It is a book that is a must-have for any fan of the series. It is a book that is a must-have for any fan of the series. It is a book that is a must-have for any fan of the series.

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Rick Sternbach during the run of the series. Rik doesn't consider this is a real priority at all. "We were very keen to make this something anyone could read," he says. "We've tried very hard to make it something that an ordinary person can get their head around. I said to Mike that I didn't want to assume that everyone knows the intricacies of warp theory. It was definitely meant to be a history of what had happened with the ships, but I didn't want to write it in a way that you had to know 200 years of scientific advancement to understand what on earth was going on."

The book contains short chapters, interspersed between the detailed layouts of the ships, which cover topics that cross the entire franchise, such as transporter theory or the principles behind warp drive. "I'm writing about these seven ships, am I really going to write the same thing about transporters in every single one?" Rik recalls thinking. "They all have warp engines, and some are faster than others, but they all work the same basic way. It also gave us a chance to mention [the first warp-capable ship] the Phoenix, and the invention of the transporter, and all the other stuff which, if you deal with it just ship by

ship, doesn't really present itself. When do you do the Klingon bit, it's a bit random and part of the bigger story. Some of the chapters are a little more fun, and a little less technical, like the parallel universe stuff."

The parallel universe section is a set of brief coverage of the Enterprise seen in the recent film. While Rik acknowledges that not having the same level of technical drawings for the new HCC-1701 "does seem like a big omission," there are very sound practical reasons behind it. "There's another movie coming," he says. "The Robot are very protective of the ship and are very wary of anyone establishing anything about it at all this point. I think their feeling was that they wanted it kept completely separate - a voyage of discovery for people when they come to see the movies. They didn't want to be tied to anything and they knew it was exactly what they wanted to do."

"We did talk long and hard about whether there was any way we could include it but I think the conclusion was it was too difficult, and there was too much about the ship that was going to come out over the next few years for us to start tying anyone's hands by establishing things."



"We were very keen to make this something anyone could read. We've tried very hard to make it something that an ordinary person can get their head around."

Two other ships which only got limited screen time do get the full treatment — Captain John Kavanagh's *Enterprise-B*, seen in *Star Trek Generations*, and Captain Rachel Garrett's *Enterprise-C*, as featured in the 2002 episode "Yesterday's Enterprise." The book was allowed a surprising amount of latitude in their depictions. "What was nice was that CBS attitude was that nobody else is going to do this now," Riley notes. "Be it the B or the C are not going to turn up in an episode in a few weeks' time."

"The C is quite interesting because Corbridge [Phil deLoraine] and Andy Probert and Rick Sternbach had both worked on that ship and had some very definite ideas for how that might work," he continues. "The C was originally created so that [a model of it] could be seen in the observation lounge. It was assumed the lines in *Enterprise* (the ship, it hadn't been established as a scene at that point) and they knew when the D looked like Andy took the B and the [and used a] complicated system of drawing lines between the two ships to create this hybrid, the C."

"When you look at it, you realize there are things that nobody has ever talked about. It's got a warp core right down back on it, for the first time. So the warp core must run vertically rather than horizontally. When you work those things through, a lot of things that no one could really argue with become quite apparent."

"I was particularly pleased to be able to do a bit on the B and C...you actually see even less of the B on-screen, although obviously you see the *Enterprise* quite a lot. Realizing how long the B had stayed in service was quite a surprise. It's a good 30 years — it's a gap in the history of *Star Trek*."

It's a gap that the last five series of novels has sought to fill, but Riley is "not 100 per cent convinced by some of the explanations in those books, so we didn't stick with those. But we did look at all the references to things that had happened during that time, and tried to be the *Enterprise* is without making those necessarily the big hero — like having one of them there when the refugees had to flee from Rigel 7. There's not a lot of that before, though because when you start making up a lot of stuff, you lose credibility. I didn't want to go away because it was important to feel real."

Inevitably, when you examine 775 hours of television and movies closely, inconsistencies are bound to arise — one of the most famous being the deck numbering in *Star Trek IV: The Final Frontier*. "The classic way round that is to say 'There was a refit, and an unusual period at which point...'" Riley laughs. "But there are surprisingly few instances where you sit there and go, 'Oh that just does not work. There's nothing we can do about this.'"

Alongside the writing team are delighted that this brings together all the information on the ships, in full color. "The ships are models that were made for the show, or made by the people who made models for the shows," he points out. "The readers for the original *Enterprise* are the ones that I say did when he was tracking himself to CG model. The guy's beautiful — the level of detail in them is beyond anything you'd do for money. And the other ships are the official CG versions made for the *Ships of the Line*."

Although always aware, from the many interviews he's carried out over the years with the main designers of the *Enterprise*, that a lot of thought had gone into the creation of the ship, Riley is still impressed by the way that when he sat down to pull together a cohesive picture of how the ships worked, "the data were there. You're not trying to create something from whole cloth. It has always been suggested that there will be an explanation for it — even if that explanation never quite made it on screen." A



The U.S.S. Enterprise Haynes Manual

By Ben Robinson and Marcus Riley

Illustrations by Robert Bonchans, Richard Chasemore, John Lawton, Lee Persons & Dominic Stickland

This book is a labor of love, offering not only perhaps the most detailed technical drawings to date of every *Enterprise*, including the NX-01, but shuttleships too, accompanied by detailed CGI-styled visuals of the ships and key sections of each ship such as the bridge, engineering, transport rooms and more. The accompanying text is well written, succinctly delivering fascinating overviews of each ship, with bonus items on Technology such as matter transportation, warp drive and parallel universes.

While past *Star Trek* magazines and technical manuals have offered cross sections, this book has some of the best yet with beautifully rendered, all-new art throughout, inspired by over 45 years of behind-the-scenes design work on the TV shows and movies. It looks only a guide to the most recent movie *Enterprise*, but is otherwise a superb and hugely enjoyable manual for the world's best-known starship. Highly recommended.

John Freeman

Typhon Pact: Seize the Fire

By Michael A. Martin

For this second novel in the Typhon Pact miniseries, Michael A. Martin has delivered an entertaining story centered on the U.S.S. *Titan*, an encounter with an ancient escapulator device capable of reshaping a world, Genesis-style – and the Gorn.

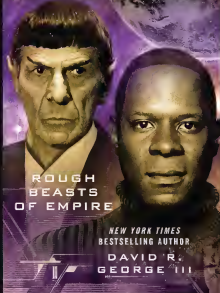
While there's another alien race in the mix – the Hivener, threatened by the deadly potential of the mysterious alien artifact – it's the Gorn that get much of the attention when it comes to developing at least some of them beyond the two-dimensional monsters they're probably regarded as by many *Star Trek* fans. Their culture faces ecological disaster in this adventure and Martin successfully brings some welcome new facets to this reptilian society, such as its technological caste and its mythology. In addition, *Seize the Fire* lays the seeds for some alarming future storylines, as T'Pol in particular, a Vulcan old enough to remember the dangers of the Genesis technology first seen in *Star Trek A: The Wrath of Khan*, tries to deal with the dangers the escapulator poses, its power something that might aid a war-torn Alpha Quadrant – or add to its woes?

While there are perhaps too many coincidences that work in the U.S.S. *Titan*'s favor, especially Riker's when he's captured by the Gorn, this is a hugely enjoyable tale, further developing characters such as White-Bird and Christine Vale and playing to all *Star Trek*'s strengths, including developing complex alien societies that throw a mirror up to our own.



STAR TREK

TYPHON PACT



Typhon Pact: Rough Beasts of Empire

By David R. George III

There's intrigue aplenty in this third volume of the Typhon Pact saga, with David R. George deftly authoring a complex story as the Typhon Pact grows ever stronger.

This is a story spanning the Alpha and some of the Beta Quadrant, played out with consummate care like some gigantic game of three-dimensional chess, with plenty of pawns and the true players only revealed at the novel's finale. Against the backdrop of political maneuvering, much of it within the Romulan Empire with rivals Praetor T'Pol and Empress Deshaire vying for power, George doesn't forget to personalize the conflict. Both Spock and Benjamin Sisko bear the brunt of personal turmoil — Spock is fighting to keep his hopes for reunification of Romulans alive while Sisko battles personal tragedy and what seems a loss of purpose, coupled with troubling memories of past conflict.

If you thought the end of the Destiny Trilogy, which culminated in the death of some 63 billion souls, was bad enough for the Federation, then you can't help but fear the conclusion of the four-volume Typhon Pact saga might bring even worse.

Alongside all the political chicanery, George also shifts the timeframe of the Pocket Star Trek: Deep Space Nine re-launch from 2377 to 2388, bringing it into the Typhon Pact era. Resolving so many plotlines and fulfilling a chronology demand is a tall order, but George well and truly delivers.

Star Trek: The Delta Anomaly

By Rick Burtin

Simon and Schuster have deliberately targeted their new Star Trek movie-inspired range of Starfleet Academy books at adult audiences. While Sara Gargano, editorial director of Simon & Schuster, says the youth-oriented Star Trek books continue to be popular, I can't help but think a vague tale about a possible first infiltration of Starfleet is a kluge starting point for this new series.

The whole point of "rebooting" the franchise with the new movie was, I thought, to have been done with the intention of "clearing the decks" for new stories that wouldn't be dependent on a detailed knowledge of the 45-year-old franchise. By jumping in with a story that draws on that franchise — no matter how obliquely and no

matter how high-profile the threat beyond Star Trek's doorstep — this story would rather seem to defeat the object of that exercise.

While *Anomaly* builds on what little we've discovered so far of the new Trek, Spock, McCoy and Ilia, the setting also provides little real sense of threat to most of the characters, given that this story precedes much of the movie. (One reason, I suspect, why so many creators have avoided Academy-based tales in the past.)

There is some enjoyable characterization in the book and there are some entertaining side stories, including a challenge to the development of Ilia's infamous wounding. Overall, however, the story is laborious and something of a disappointment.



Reviews by John Freeman

Star Trek: Burden of Knowledge #4

Writers: Scott Tipton and David Tipton

Artist: Federico Manfredi



Despite its wordy script and dump squad of an ending, this tale, concerning an questions often raised about Star Trek's teleportation technology, provides a thought-provoking story as the U.S.S. Enterprise rescues one of its own – except that the crewman in question is already aboard the starship. Verbosely said, an intriguing tale.



Star Trek: Captain's Log: Jellico

Writer: Keith R.A. DeCandido

Artist: J.K. Woodward



Confirming what we already knew – that Captain Edward Jellico, seen here in charge of the U.S.S. *Conquest*, is far from the best starship commander – this latest 'Log' pits him against a Cardassian threat, luckily (for him) supported by a new first officer: Liaison Whyp. There's some great art from Woodward, but the story is not DeCandido's best, and a far cry from his excellent Klingon tales.

Star Trek: Khan: Ruling in Hell #1 (of 4)

Writers: Scott Tipton and David Tipton

Artist: Fabio Mantovani

Filling the gap between events in the original series episode "Space Seed" and Star Trek II: The Wrath of Khan, we're treated to Khan Noonien Singh's exploits surviving on Ceti Alpha V. Even before the planet is invaded and turned into a wasteland we discover the planet was far from a safe refuge, but the genetic superhumans survive against the odds. Aside from Maria Weller's iconic costume choice, a fine opener to this 'bridging' tale.



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